

AUGUST 1951 • VOL. 9 • NO. 8

*Capitol*  
REG. U.S. PAT. OFF.

# NEWS



## KAY STARR

HOLD ME, HOLD ME, HOLD ME

OCEAN OF TEARS

BONAPARTE'S RETREAT

WABASH CANNONBALL

OH, BABE

I'M THE LONESOMEST GAL IN TOWN





Betty Black is billed as "The Little Princess of Song." She stands an even five feet. Even the British Socialists would not want to redistribute her 105 pounds. Betty's currently singing in Hawaii.

Edited By  
BUD FREEMAN

95

**Capitol news**

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## Bud Freeman's *dissonance*



A lot of guys have stories to tell. Pentup Miller is usually one of them. Like so many lads who always clasp up there is the superstition that Pentup is a wise one. The may or may not be true. So seldom does Pentup open his yap it's hard to find out whether he's smart or stupid.

When the brothers were talking the other night, Pentup gets on and tells a yarn. Since this comes from Pentup everyone listens, which is quite unusual in a conversation where every word is put in edgewise—just in case. The story that Pentup tells is about Adder Kent, a guy who's blowing in one of those traps where the smoke is as dense as yesterday's oatmeal. Suddenly, Adder becomes "rage." You ain't been born until you've heard Adder. Adder blows like no one ever; unless you call Adder "The Ad," you're down as the original eight pointed cube. The Pentup says, is the kind of talk that gets around. It's bad and it fills the trap. Everyone's happy until some simple character who isn't sharp enough to hide his ignorance asks, "what's he sayin'?"

That, according to Pentup, starts it. Conversation takes over. There are 'authorities' on "The Ad," and the way it is written down. One critic pens these definitive lines: "Here is alabaster and old acne. 'The Ad' is saying that life is an argyle sock with a hole in it unravelling at the seam; a cry to an old crone from the dark corner of a boxcar; the hope in a stale snipe; the bitter restfulness of a flophouse bunk." This is, Pentup admits, quite a plot.

Adder is pretty good, doesn't take any of it too seriously. He just keeps sayin', "I'm tryin' to find myself. I'm tryin' to say somethin'." Some guys, according to Pentup, figure this pretty smart on Adder's part 'cause once "The Ad" cracks about what he's saying, then the debate is on. Other characters say Adder is really playing it straight and one nuisance claims that if it can be put in words "The Ad" ought to quit blowin' and write a book.

In the end Adder went commercial. That's certainly a twist ending for this kind of story. But the way Pentup told it there was a kind of angle. Adder went way out the deep end, joined the stickiest outfit in the business, went more commercial than a California mortuary. But according to Pentup that's really the way Adder felt. The sweet sound was an eternal lullaby to him. Sure he took the commerce route, Pentup admitted, but he's still playing what he feels. For a time he had something to get off his chest. When he did, that was the end.

The brothers said that Adder was simply kidding himself, that he just took the soft way and was justifying. But Pentup stuck to the claim it was how the man really felt. "And," Pentup added, "any fathead may want to unload, may really want to get something off his chest. That doesn't mean he's got anything worth listening to."

Pentup, after those words, clammed up and to his knowledge hasn't opened his mouth since.

CAPITOL NEWS

# Les-Mary Under Cap's Dome

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Les Paul and Mary Ford have signed a new long term contract with Capitol Records. The husband and wife team are currently on top in the recording industry. With "Chicken Reel," "Goofus," "Mockingbird Hill," "Tennessee Waltz," "How High the Moon," "Walkin' and Whistlin' Blues" and their latest, "I Wish I Had Never Seen Sunshine" and "Josephine" Les and Mary have sold more than three million records since the first of January, 1950.

An established guitarist by virtue of his work with Fred Waring and Bing Crosby, Les Paul joined the Capitol ranks in 1947. His second record, "Lover" and "Brazil" released in February of 1948 was his first hit. Since then he's had top scores on every side he has cut.

The multiple guitar system, with Les playing as many as twelve guitars, is all the more remarkable in that he devised his own system both musically and electronically. Les still does his own recording. He makes his recordings at home, acts as his own technician and engineer. The numbers are put on tapes which are submitted to Capitol. Those chosen are transcribed to dubs and ultimately made directly into records.

Les and Mary are currently on a personal appearance tour of the East.

## DeVol Rises With "Tide"

Frank DeVol has been signed as musical director and arranger for Proctor and Gamble's "Tide" show for the fourth consecutive year. Radio program returns to the air on August 27th after summer layoff.



Harold Mooney (left) discusses arrangements with Helen O'Connell and Bob Eberly at their first recording session in New York.

## Helen and Bob Teamed On First New Discs

Helen O'Connell and Bob Eberly have teamed up again on "If You're Gonna Love Me, Love Me" and "The Little Things in Life." The pair last recorded together in 1942 when they both starred with the Jimmy Dorsey organization. Harold Mooney, another Dorsey alumnus, flew in from California to arrange and conduct.

The individual styles of both O'Connell and Eberly were combined in an unique fashion that created such hits as "Green Eyes," "Amapola," "Yours," "Tangerine" and "Brazil." The "Love Me" side of their new record is in the style that made them famous while "Little Things" displays a different duet approach.

When Helen left show business to become a housewife and Bob joined the Army, she had been with the Dorsey band for four years and Bob for nearly ten. During the past year both of them made strong reentries to the music world, each as soloists. Helen joined Frank DeVol for a five week stand at the Hollywood Palladium while Bob worked as a single in Eastern night clubs.

They were signed by Capitol individually within a period of five weeks. Bob inked his contract in New York while Helen joined Capitol in California.

Helen has also paired up with Dean Martin on several sides including "How Do You Like Your Eggs in the Morning."





Author William Saroyan's cousin and collaborator on "Come On a My House" has a name that reads

like a biography in Quick. The handle, Ross Bagalapudianarout . . . Marilyn Maxwell switches from Bob Hope to Ken Murray for personal appearances in Chicago during August . . . Desi Arnaz and wife Lucille Ball expect their offspring early in September . . . Meredith Willson's latest book, "Who Did What to Fidelia" set for fall publication . . . Carmen Miranda opens a tour of the south in Atlanta, Ga. on 22 August. She'll be on the road for six weeks . . . Add film personalities in the warbler lists: Preston Foster and wife on a nite club tour singing folk ditties and Joan Fontaine who croons, "I Don't Want to Walk Without You," in "Something to Live For." Jose

Ferrer, too, is in the act. He's recording a series of folk tunes with guitar accompaniment . . . Frank DeVol's novelty tune, "Noodles 'n Soup," accepted for publication by Johnstone-Monte . . . If Paramount's deal with Judy Garland to co-star in the Bing Crosby musical, "Famous," falls through, Gloria De Haven will get the role, providing Dinah Shore doesn't. Harry Warren and Leo Robbin will do the tunes, and that's for positive . . . Irving Berlin, Cole Porter, Hammerstein and Rodgers were the top songwriters, in that order, according to the ASCAP quarterly check . . . Cole Porter turned over the \$2,500 he received for a testimonial to the Runyon Fund . . . Helen Traubel in Hollywood to discuss a co-starring picture with Jimmy Durante . . . The Four Freshmen went through the wrong door when they entered Hollywood's soft light night spot, Club Gala. Freshmen and man-

agement quickly agreed to tear up the contract when the Freshmen called for more lights and the management requested more schmaltz. The boys moved to the Surf Club, a spot for younger patrons . . . Eddie Fisher is taking his basic training at Camp Hood, Killeen, Texas . . . Ernie Felice and the Quartet are spotted in Warner's "Starlift" in which Doris Day and Jane Wyman are the luminaries. Ernie and the boys also doing a stand in the Jane Frohman story at 20th-Century Fox . . . Donald O'Connor has signed an exclusive TV contract with NBC. He will begin to get the build-up via appearances on the Colgate Comedy Hour . . .



"Pete Kelley's Blues" is the title of "Dragnet" Jack Webb's new NBC radio show. Program is built around an authentic early twenties night spot featuring a Dixieland band. For the two interludes of each show, Dixie is played by George Van Epps, guitar; Max Schneider, trombone; Nick Fatool, drums; Dick Cathcart, cornet; Marty Carb, bass; and, not in the picture, Matty Matlock, clarinet; Ray Sherman, piano.



Kathryn Grayson stars in Metro Goldwyn Mayer's great musical, "Show Boat." The production will push the brilliant Jerome Kern Oscar Hammerstein score back to the top of the played lists.

Back to song, Mickey Rooney in Columbia musical "Sound of Music" . . . Jim Henaghan in the Hollywood Reporter tells of a girl, Virginia Hewitt, who made a bet she could keep two dates simultaneously in one evening. She stacked out the boys in night club that were a block apart and had a friend whisk her back and forth by car. Neither gent got wise.



Herman the Hermit



Eric Vaehne, Swiss Yodeler.



Hopi crooner and accompanist.



Chinese Orchestra Concertmaster, left, and Art Baker on whose television show, "You Asked For This" this trend to "visual" music is indicated.



#### RAY ANTHONY

Arnolds Park, Iowa	1 Aug.
Sioax Falls, So. Dakota	2 Aug.
Clear Lake, Iowa	3 Aug.
Des Moines, Iowa	4 Aug.
Fort Dodge, Iowa	5 Aug.
Forestburg, So. Dakota	6 Aug.
Marshall, Minnesota	7 Aug.
Waterloo, Iowa	8 Aug.
Mankato, Minnesota	9 Aug.
St. Paul, Minnesota	10 Aug.
Austin, Minnesota	11 Aug.
Dubuque, Iowa	12 Aug.
Great Bend, Kansas	14 Aug.
Goodland, Kansas	15 Aug.
Denver, Colorado	16-29 Aug.
Rock Springs, Wyoming	30 Aug.

#### SHARKEY BONANO

San Francisco, Calif. 12 July-12 Aug.

#### NAT "KING" COLE

Lake Tahoe, Calif.	27 July-9 Aug.
Salt Lake City, Utah	10-11 Aug.
San Diego, Calif.	13-26 Aug.

#### BOB EBERLY

Wildwood, New Jersey	3-12 Aug.
East Jewett, New York	14-19 Aug.

#### MARTIN & LEWIS

Minneapolis, Minnesota	3-9 Aug.
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#### NELLIE LUTCHER

Los Angeles, Calif.	1-14 Aug.
Denver, Colorado	20-26 Aug.

#### HELEN O'CONNELL

Minneapolis, Minnesota	3-9 Aug.
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#### LES PAUL

Washington, D. C.	9-15 Aug.
Ed Sullivan Show, N. Y.	19 Aug.
Wildwood, N. J.	24 Aug.-2 Sept.

#### SUGAR CHILE ROBINSON

England	30 July
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## Nero's Mush North

Paul Nero and wife Kathryn Steele finished playdates in Vancouver and Portland. They fly to Anchorage, Alaska for their next stint. "The Hot Canary" will be welcome.



Barbara Bates, 20th-Century Fox starlet, takes over the quarterdeck of a sloop. The graceful miss will be featured in a forthcoming Dan Dailey musical.

## Voice in The Wilderness

Billboard reports that during one of Tommy Dorsey's sets at the Casino Gardens Dance Hall, booking agent Jim Tyson was trying to sell Ike Carpenter's band to the Casino manager, Tom Cavanaugh. To demonstrate the popularity of the Carpenter band, Tyson told Cavanaugh that the Carpenter organization had drawn 3,400 paid admissions in one night at San Diego. This is a powerful figure and Cavanaugh was skeptical. But Tyson had the facts and figures at his command. He finally convinced Cavanaugh that the 3,400 count was accurate. Ready to make a deal for Ike's band, Cavanaugh asked as an after thought, "Was there anybody else on the bill with Carpenter?"

"Yes, there was."

"Who?" Cavanaugh inquired.

"Billy Eckstine, but" Tyson added, "he only did the vocals."





Stan Freberg, creator of "John and Marsha," dares to talk back to one of those imposing choruses on his latest disc, "I've Got You Under My Skin" . . . Gene Austin's talented daughter had her contract option picked up at 20th-Century Fox studios . . . Dennis Day played the Riverside Hotel, Reno at scale plus. He drew \$12,500 the week . . . Frankie Laine's check for his engagement at the N. Y. Paramount will be a reported \$45,000, and don't ad lib any decimal points . . . Vivian Blaine departed the New York company of "Guys and Dolls" to make a musical, "Skirts Ahoy," at Metro. Martha Stewart will take over until January when Vivian rejoins . . . Patti O'Connor, Donald's niece, has been signed as a vocalist by Harry James. She replaces Shirley Wilson . . . Patti Page opens her personal appearance tour the week of August 23 at the Riverside Theatre, Milwaukee . . . Russell Nye of Broadway's "Call Me Madame" flew to Hollywood following a Saturday night performance, made a screen test at Metro, was signed and flew back to New York. He gets a five week leave from the show to make "Family Man" for the studio . . . Bambi Linn joins Phil Silvers in Johnny Mercer's musical comedy, "Top Banana" . . . Vic Damone does an impressive job in his motion picture debut with Jane Powell in Metro's "Rich, Young and Pretty" . . . Leo Garibaldi, West Coast wrestler, has been signed to a recording contract . . . Nat "King" Cole's management issued a statement saying that rumors to the effect that Nat would give up the trio to work as a single were untrue . . . Dick Haymes goes to Korea in September . . . Georgia Gibbs off to



Crowded conditions in New York: Mel Torme hemmed in at Versailles Club opening by (L-R) Murphy Hamlin, Trudy Richards, Marion Morgan, Mel, Eileen Barton and Frances Wayne.

London for a months engagement at the Colony Club . . . Fred Waring has been reappointed to the board of trustees of his alma mater, Pennsylvania State College . . . Jo Stafford received a crate of frozen fish from an admirer who said he always repaid his trained seal, Clarice, with a fish when he played "Springtime in the Rockies" on the horns. Jo's admirer liked the way she did the number with Gordon MacRae, and he didn't want Clarice to get overconfident. Consequently, the reward.

## Kenton Label Says "Thanks"

On "Jump for Joe," the flip side of Stan Kenton's current record "Laura," is the note, "Dedicated to Joe Rico." For more than 10 years Joe Rico of Buffalo's WWOL has been an ardent Kenton fan. His admiration for Stan's music lead to hassles with the station, but Joe kept plugging for Stan. "Jump for Joe, Dedicated to Joe Rico" is Stan's "thankyou" to a friend.

## Candy Back

Candy Candido returns to records on a novelty version of Little Jack Little's "Cecelia."

## Basie's Band Hits Coast

Count Basie brings his 15-piece aggregation back to the West Coast after playing through the mid-west. He'll be at the Oyster L. A. the first two weeks in August. Lionel Hampton has been booked for the same spot opening September 24.



Jimmy McHugh runs through one of his standard compositions for Frank De Vol who will conduct the program at the Hollywood Bowl, August 11 which honors McHugh.

## No Fall From Humpty Dumpty For Hank

The first payroll deduction Uncle Sam received from Hank Thompson totaled five cents. Hank's take home pay, \$4.95 per week. He was selling flour as "Hank the Hired Hand" over a station in Waco, Texas.

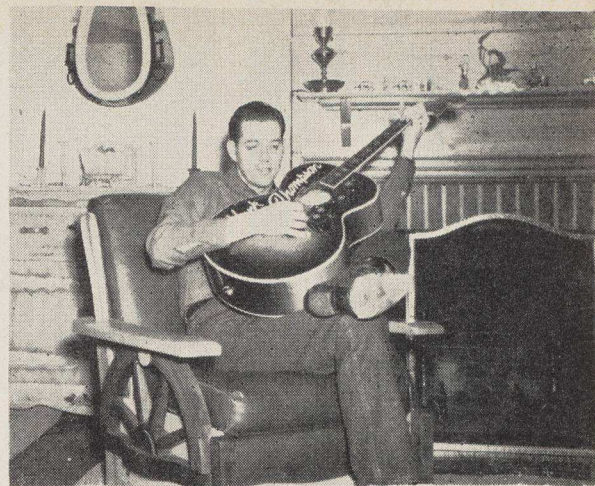
On his second job, there were no deductions. Hank went to work for the U. S. Navy. After 37 months he parted company with his employer by mutual consent and returned to civilian life. His first two records were made for small labels and re-released by Capitol. The sides were, "Whoa Sailor" and "Swing Wide Your Gate of Love."

While courting Mrs. Thompson, the former Dorothy Raye of Waco, Texas, Hank was struggling with a tune, "Rock in the Ocean." He couldn't get it right. For five days he kept re-working "Rock." Exasperated with the number, Hank flipped over the music and started to scribble the first thing that came to his mind. In twenty-five minutes he finished "Humpty Dumpty Heart," an extremely shrewd move on the part of first thoughts. "Humpty Dumpty Heart" proved Hank's smash.

Like his pal, Tennessee Ernie, Hank is ready to go hunting or fishing at the drop of a station wagon. He's also a pilot, still flies to many of his engagements in spite of a crash on take off at Clovis, N. M. in October, 1950. Hank and manager Jon Hitt walked away from the crash.

Jon reports that Hank is a reader of good books and "while traveling between engagements Hank always has with him a book such as "How to Stop Worrying and Start Living," "Climbing the Executive Ladder," etc.

Hank has a couple of his own tunes ready to ride again. They're "Love Thief" and "How Do You Feel."



Hank Thompson relaxes of an evening in his Texas ranch. In case any of his guitar pickin' friends have any doubts, that instrument belongs to Mr. Thompson.

Les Gotcher is holding clinics for square dance callers on his tour of the northwest. Les is also teaching a couple of new dances written to Les Paul's music. Dr. Roger Knapp and his wife Jean created a number to "Mockingbird Hill" and a "Chicken Reel" dance was written by Roy and Lucille Hodges.

Jimmy Wakely and verse writing columnist Nick Kenny have paired up as a songwriting team.

Judy Clark, who was featured with Gene Autry on his last personal appearance tour, gets the costarring role with Kirby Grant on KTSL's "Singing Rails" TV show.

Mollie Beachboard, eleven year old folk singer, will become a permanent member of Cliffie Stone's "Hometown Jamboree" show.

Dorothy Shay will do a western comedy feature of her own for Universal.

Writers of those hard riding Gene Autry saddle operas are three gals: Polly James, Betty Burbridge and Elizabeth Beecher.



This is a hillbilly? It's Joy Lane of KLAC-TV who sports the new look in Western finery. Without turning her back on her country cousins, Joy is moving into the pop field, too.

Tennessee Ernie, Carolina Cat-ten will appear in the Hollywood Chamber of Commerce's annual charity ball game between show folk, the "Out of This World Series." Bob Hope and Gary Cooper captain opposing teams.



# "THE GOON"

from another world!



**Les Paul**  
as  
r. L. Paulenstein,  
M.D., Ph.D., ARA.

**Mary Ford**  
as  
Finis Tinkle

**Lindy Doherty**  
as  
Gregory Hertz

**Red Doff**  
as  
Justice of the Peace



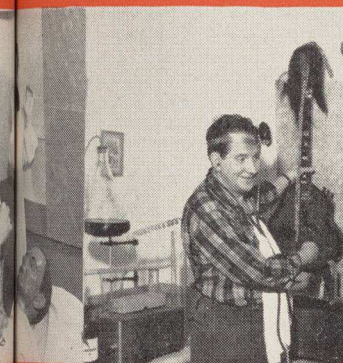
1 Inside the sweetheart of her school- Gregory Hertz, Finis Tinkle marries Paulenstein, M.D., Ph.D., ARA. Determined friends Gregory gives Finis the impressive garden ceremony. The Doctor makes copious notes.



2 Early in the eve of their wedding the doctor sends Finis upstairs while he retires to his secret laboratory where, after many failures, he continues in his attempts to create the perfect musical being by grafting the head of a Hawaiian to the body of a guitar.



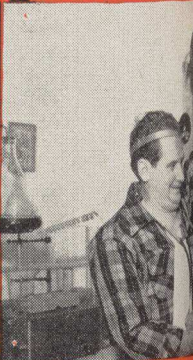
3 When her mate fails to show, Finis is nervous. She wanders through the cavernous approach Doctor's ancient house. Suddenly she enters the laboratory to find the Doctor in the cause of science. She is shocked.



4 The Doctor tries to pacify his new bride by telling her how important his work is. He even offers to give her one of his early failures. Finis remains an unregenerate antivivisectionist. She threatens to report the Doctor to the police.



5 The mad Doctor sees a solution to his difficulties. He has been attempting to graft male Hawaiians to guitars, but now realizes the blood of a gently bred young lady may do the trick. Suspicious of the doctor from the beginning, Gregory breaks in abruptly.



6 Gregory and the Doctor in a wild struggle. Crafty and Gregory never fails to take an unfair advantage. But virtue has its own resources. In the tide of battle ebbs and flows. Finally upon one last surge of rightness



7 Suddenly the mad Doctor staggers backward gasping. While he had wielded a scalpel threatening to dice Gregory, the young hero picked up a poison-tipped guitar pick and thrust it to the hilt. "Touche," cried the Doctor and passed away.



8 With tenderness, Gregory looses the straps that bind his beloved Finis to the operating table. She awakes from the state of shock to glance up into the smiling face of her childhood sweetheart. She whispers "Gregory." He replies, "Finis."



# Rough Road Between Pro Status, Stardom

In one of those motion pictures about show business there is usually a condensed hunk of time which

falls between the incidents in which, first, the sage talent scout discovers the struggling performer and, second, the few nervous — and tres human — moments before opening curtain of the big show. The time between these two events is indicated by a series of effect shots showing rehearsal, exhaustion, rehearsal, exhaustion and, for emphasis, rehearsal, exhaustion. Doubtless, this is accurate in some cases, or certainly no motion picture would imply same. Customarily, it doesn't work that way. The hardest row to hoe is the one that runs between first professional recognition and stardom. That's where the highest hopes grow, the greatest disappointments and, often, the most bitter struggles to sustain, at one time, a livelihood and a career in show biz.

Fred Darian's story outlines the procedure. A professional who sings regularly for an established transcription company. Fred works as a cook at Coffee Dan's on Vine Street. He's on the late shift so he can spend his days beating the Hollywood contract bushes. Fred's sure he'll make the grade, land with a major recording company and climb up with the big boys. On several occasions he has bagged a break he figured to be the big one. But it hasn't happened.

When Fred came to Hollywood he had a little loot. Figuring he wasn't going to make it right away, he bought himself a barbecue stand in San Fernando Valley. The stand went under taking Fred's roll.

He talked his way into a night spot, the Copper Kettle, singing for \$25.00 a week. On the side he got a job singing for a mail order house — an establishment which received songs from amateur writers all over the country and, for a price, made audition discs which were mailed back to the authors. For this chore, Fred received \$1.00 per side. But he learned to sing anything.



Fred and songwriter Bert Pelish rehearse.

In the course of making audition records Fred met plenty of song writers. Among them were the authors of "Jezebel." Fred cut a disc of it which came to the attention of the transcription company, and Fred had a deal.

Now, as the man says, Fred's at the threshold. Does he fall in or out? There's no doubt about it in Fred's mind. He knows he's going in. How does he know? Talented people have an inner certainty that they're going to succeed. What makes it even is that same inner certainty of success is held by the untalented.

Either way, in or out, Fred Darian is living the time between, the hard row.



Just sit there and let us look at you. Susan Cabot had hardly a word to say in her first big picture break. She played an Indian. The former songstress will have her say in the future at Universal where she's headed for stardom.

## Page Metro Deal Blanked

Plans for Patti Page to test for a picture contract at Metro were called off when Patti's management and the film studio reached an impasse about TV. Should she have joined MGM, studio wanted a "strictly no TV" clause in the pact. Patti wanted freedom to work in TV. When the parties couldn't get together they agreed to drop the Technicolor test that had been planned.

While Patti was extricating herself from the current motion picture-TV struggle her younger sister, Peggy Fowler, was winning them down Tulsa way. Peggy was a big hit as the "Mystery Singer" at the Tulsa Horse Show. She follows sister Patti on station KTUL with a program of her own. KTUL featured Patti four years.

## 'SUGAR' FOR ENGLAND

Sugar Chile Robinson winds up his Havana, Cuba playdates late in July and flies to Britain. He'll debut over BBC on the 29th and opens in Glasgow on the 30th. Following the Glasgow engagement he moves to London.



*memorable artists who made music history*

A half-dozen bands have been making the rounds for years, trying to emulate the late Glenn Miller's music. None has actually succeeded. For much of the Miller formula had nothing to do with the sound his orchestra achieved.

Trombone-playing, spectacled Miller was a rare bird in the music aviary. His intelligence quotient must have been a couple of dozen points above his contemporaries—he was a sound money man, once he got into the big money; he was a remarkably adept judge of musicians and men and singers and songs; he possessed a basic sincerity which helped him sock across his ideas to the masses. Who today is as versatile, so well-balanced, as was Glenn?

### First Orchestra Failed

There was nothing easy in his climb. Born in Iowa, reared in Missouri and Colorado, Glenn started trombone at 10, escaped the University of Colorado in '26 and landed in New York with Ben Pollack. Pit jobs with Paul Ash and Red Nichols followed; Miller also recorded frequently with numerous house bands. He became a valuable member of the memorable Ray Noble '35 orchestra. After a period with

Tom and Jim Dorsey he went out on his own.

The first Miller band was a flop. Bookers had little faith in Glenn's ideas, and Miller became a cynical, almost bitter man because of their unwillingness to assist him get work. The second band started shakily, but Miller's drive and ambition rose to inspired heights and finally, in 1939, after engagements at Meadowbrook and Glen Island

with him still are interviewed about Glenn.

The pic below shows the Miller band at its peak, posed while appearing in the motion picture "Sun Valley Days" in 1941. Trumpets included Billy May, Ray Anthony, John Best and Dale McMickle (the other is a phony—it's really Ralph Brewster of the singing Modernaires). Trombones comprised Paul Tanner, Jim Pridy and Frank D'Annolfo; Chummy MacGregor is at the piano; Moe Purtill on drums, Trigger Alpert, bass, and Jack Lathrop, guitar. The reeds included Ernie Caceres, Hal McIntyre, Willie Schwartz (who played the lead clarinet atop the four saxes to get the Miller sound), Tex Beneke and Al Klink. The girl is Paula Kelly (Marion Hutton was having a baby that year) and the singers in front of Purtill's drums are Ray Eberle, Bob's brother; Hal Dickenson, Chuck Goldstein and Bill Conway.

## Glenn Miller's 1941 Band

Casino, the collegiates rallied around, his Bluebird plates began moving and the hard-working lowan found himself leading the most popular ork in the world.

Miller's popularity, until he entered the army four years later, unquestionably exceeded the popularity of any dance band in history. The records Glenn turned out nearly every week for Bluebird and Victor are still being sold. They have been pressed in India and Japan and Australia and South Africa and many of the musicians who performed

There was a band — certainly unbeatable as a dance crew. When Miller was lost on a short hop across the English Channel in December of 44 and presumed to be dead, officially, the smartest most popular leader of all time slipped away into history leaving millions still hopeful that he may yet return.—Dave Dexter, Jr.





# DJ's Switch To Television

By MERRILYN HAMMOND

The honorable brotherhood of disc jockeys, an institution of scarcely more than twenty-five years, is faced with the possibility of being relegated to a minor role in the entertainment world. If, as many of the show world prophets claim, radio becomes a mere supplement of television then the disc jockey programs will sink too, though deejays will probably command an even greater percentage of future radio. At the moment many established jockeys are being given their day in television. While the vast majority are not professional actors, poise, facility in speech, personality are the characteristics which have proven most necessary to TV performers. And plenty of deejays are loaded with that stuff. A hasty Hollywood survey of those who are televised reveals as many opinions as approaches. Here's what some of the Deejays have to say:

### HONESTY PAYS OFF

Sophisticate Gene Norman, with Warners' station KFVB as a jock five nights a week, tied in with Snader Telescriptions and NBC's TV outlet in Hollywood. "I left television alone until the right deal came along. I have always felt unless there was a visual gimmick, records were for radio. The Snader Telescriptions, revolving around records, were what I was waiting for. These films flopped on another station because they were trying to pass them off as a live vaudeville show. I introduced them and talk informally about the entertainer or have an occasional guest. Maybe I still prefer radio, though—it's become sort of an invalid these days." Gene is screened five evenings a week on NBC-TV.



### DIGNITY FOR DOLLARS

Jim Hawthorne, who got his start as a zany record spinner in various indie stations around L. A. He broadcasts nightly and offers a once-a-week, half-hour TV shot. "I'm getting away from the screwball type," he asserts. "You know I'm changing so I can gain the mass commercial appeal. Records have to be relegated to late shows on TV. I would like to go to the companies and arrange to film old records. Not re-record them, use the same music to recreate a nostalgic mood. Nostalgia hits all mediums of people on TV and it would be a good idea to do this with old records."



### STILL IN THE DARK

KFVB deejay, Pete Potter, who hops between a daily record show and a three-night-a-week TV program for the CBS video station, utilizes disks and interviews in television. "I might call myself the delinquent of TV because I don't know very much about it, even in the year I've been on. Records, I think, will be played more on TV if someone gets a good visual idea. My aim is to do a good live musical show embodying all kinds of American music. A lot of new singers will be discovered through video. TV has already helped establish even names like Frankie Laine, Godfrey and Toni Arden. TV gets credit from Variety for helping Dean and Jerry's big drawing power."



### JOCK FRONTS ORK

An all-Negro show featuring DJ Joe Adams, is being presented weekly by KTTY, Dumont affiliate. "I know I need a different approach on TV—I'm very cold in front of the cameras—and that's what I'm working on. I don't intend to stick strictly to Negro talent; I used Stan Kenton as my first guest. I want my audiences to expect anything."



### COMMUNITY BENEFITS

A very busy guy, Al Jarvis transcribes his six-a-week radio record show and supplies only live TV programs, both on KLAC. I intend to emcee the Alabama Theatre's Saturday morning "Mickey Mouse Club."



interested in everything from racial issues to passing a new narcotics law in California. Disc jockeys have killed records by playing them so much. Television should bring back the record business stronger than ever."

### CLOUDY PICTURE

Off for the summer, but planning three shows in the fall, Bill Anson, KFVB disc jock, looks gloomily at the whole TV setup. "I can't see how TV will ever help records, or anything. It's killed every kind of business. Only time for record shows is in the daytime because there are no good TV programs then. I'll continue to do comedy bits, produce, sing and emcee."



Bill Wright of WSGN, Birmingham, Alabama joined the station less than two years ago after studying at the School for Radio Arts at the University of Alabama. The pleasant kind of work available to deejays is demonstrated by Bill's appointment as personal announcer to Yolande Betzbe, Miss America of 1950. He was by her side at all the major festivities. Bill also works with the "Teen Talent Roundup," a civic sponsored talent quest held each year. On from 11 to midnight six nights a week in addition to working as a staff announcer, Bill finds time to emcee the Alabama Theatre's Saturday morning "Mickey Mouse Club."



Jerry Crocker of WCUE, Akron, Ohio, is earnestly in search of something new in the way of deejay shows. He has even tried broadcasting underwater. (Capital records, according to Jerry's forced endorsement, remain crisp to the last groove.) Jerry emcees his own show three hours daily. He likes oddball stunts. His underwater gag took place at the Yankee Inn, local night spot, and Jerry took the dive to interview "Divina," billed as "queen of the aqua tease." What Divina said to Jerry underwater is not printable, but it's a safe bet she claimed the whole thing was art.



Gisele MacKenzie, Dotty O'Brien and Helen O'Connell (L-R) plague Yogi Yorgesson who's "Yust about to go nuts."



## Kenton Sets "Innovations"

Nicholas Brodsky, composer of "Be My Love," was scoring a picture 17 years ago in Vienna. He worked with a 75 piece orchestra all day recording the music he had written. Brodsky thought he had finished when suddenly the producer asked, "What about that thunder storm scene?" Assuming that thunder and lightning needed no musical accompaniment, Brodsky had not written anything. The scene had to be scored immediately. Brodsky turned to the orchestra. "Go to page 20 of the music and play everything backward until I say stop." The critics raved about the eerie effect the music gave the scene and praised Brodsky as a startlingly original composer.

The Stan Kenton "Innovations in Modern Music, II" has been definitely set for the fall. Present plans call for an opening in Municipal Auditorium, St. Louis, 4 Oct. to be followed by a two day stand in Chicago on October 5, 6. The tour will cover a two month period. Negotiations are now under way with the Hollywood Bowl Association to switch the closing date from December to September and launch "Innovations" in L. A.

Essentially the same 40 piece orchestra which played the "Innovations, I" tour will play the concert stages. It is the augmented Kenton dance band which is heard on "Stan Kenton Presents" and "Innovations in Modern Music" albums.

Rehearsals start in early September. Gene Howard, former Kenton vocalist, will hit the road as advance man for the tour. The program is now being set.

Irving Hoffman in "The Hollywood Reporter."



# what's new

on

## popular records

No.		
1728	"HUMORESQUE," "THE SONG IS ENDED"	Nellie Lutcher
1727	"TEN LITTLE BOTTLES IN THE SINK," "OKMNX"	Mel Blanc
1726	"TENNESSEE BLUES," "I CAN'T FORGET"	Dinning Sisters & Garber
1725	"IF YOU'RE GONNA LOVE ME, LOVE ME," "THE LITTLE THINGS IN LIFE"	B. Eberly & H. O'Connell
1724	"LUNA MEZZO MARE," "GO GO GO GO"	Dean Martin
1723	"I LOVE THE SUNSHINE OF YOUR SMILE," "YOU BLEW OUT THE FLAME"	Ray Anthony
1722	"FAIRYLAND," "JOLIE JACQUELINE"	Gisele MacKenzie
1719	"THE HUNKIE MAN," "THE GREEN GRASS GROWS ALL AROUND"	Sugar Chile Robinson
1718	"BORSCHT RIDERS IN THE SKY," "SHE'LL BE COMING 'ROUND THE KATZKILLS"	Mickey Katz
1716	"LA BOTA," "CASTLE ROCK"	Dave Barbour
1715	"KEEP ON DOIN' WHAT YOU'RE DOIN'," "RAIN IS THE TEARDROPS OF ANGELS"	The Jubalaires
1714	"PUT ALL YOUR KISSES IN AN ENVELOPE," "MELINDA"	Jan Garber
1712	"LOVE IS SUCH A CHEAT," "THE ONE FOR ME"	Mel Torme
1707	"WALKIN' AND WHISTLIN' BLUES," "WHO AM I?"	The Four Knights
1706	"IN THE PINES," "CHICKASAW MOUNTAIN"	Lou Ella Robertson
1705	"OL' MAN RIVER," "ON A SUNDAY AT CONEY ISLAND"	Gordon MacRae
1703	"IN THE COOL, COOL, COOL OF THE EVENING," "BONNE NUIT"	Dean Martin
1599	"PEOPLE ARE FUNNY," "POOL"	Red Ingle
1598	"WHO SENDS YOU ORCHIDS?" "YOU LOCKED MY HEART"	Mel Torme
1597	"YOU'LL NEVER KNOW HOW IT FEELS TO BE LONELY," "THE BEAT O' MY HEART"	Bob Eberly
1596	"HOW MANY TIMES (CAN I FALL IN LOVE)," "BACOA"	Les Baxter
1589	"MAMA DON'T ALLOW IT," "BREEZE (BLOW MY BABY BACK TO ME)"	Julia Lee
1588	"TAKE ME OUT TO THE BALL GAME," "HARMONY RAG"	Pete Daily's Chicagoans
1586	"MY MAGIC HEART," "SO FAR, SO GOOD"	Peggy Lee
1585	"EVERLASTING," "THE END OF A LOVE AFFAIR"	Margaret Whiting
1584	"THE WORLD IS MINE (TONIGHT)," "VANITY"	Les Baxter
1583	"PRETTY EYED BABY," "MY TRULY, TRULY FAIR"	Ray Anthony
1579	"DARK IS THE NIGHT (C'EST FINI)," "I CAN SEE YOU"	Mary Mayo
1578	"THERE ARE TWO SIDES TO EV'RY HEARTACHE," "DREAM TRAIN"	Jan Garber
1577	"EASY TALK," "STRAWBERRY TEARS"	Dinning Sisters
1576	"L'AMOUR TOUJOURS (TONIGHT FOR SURE)," "I DON'T MIND"	Bob Crosby
1575	"HOW D'YA LIKE YOUR EGGS IN THE MORNING," "WE NEVER TALK MUCH"	Martin & O'Connell
1574	"BELIEVING YOU," "ONE DANCE WITH YOU"	Ray Anthony
1569	"FORGETFUL," "THE CHESAPEAKE AND OHIO"	Lindy Doherty
1568	"WONDER WHY," "MINE AND MINE ALONE"	Helen O'Connell
1566	"HOPPY, TOPPER AND ME," "THIS LITTLE PIGGIE WENT TO MARKET"	Margaret Whiting
1565	"MY BROTHER," "EARLY AMERICAN"	Nat "King" Cole
1554	"I'LL NEVER DO A THING TO HURT YOU," "DON'T BE LONELY"	Jimmy Wakely
1525	"SHANGHAI," "THAT NAUGHTY WALTZ"	Bob Crosby

# popular hits

No.		
1592	"I WISH I HAD NEVER SEEN SUNSHINE," "JOSEPHINE"	Les Paul & Mary Ford
1449	"TOO YOUNG," "THAT'S MY GIRL"	Nat "King" Cole
1451	"HOW HIGH THE MOON," "WALKIN' AND WHISTLIN' BLUES"	Les Paul & Mary Ford
1704	"JUMP FOR JOE," "LAURA"	Stan Kenton
1710	"COME ON-A MY HOUSE," "HOLD ME, HOLD ME, HOLD ME"	Kay Starr
1711	"I'VE GOT YOU UNDER MY SKIN," "THAT'S MY BOY"	Stan Freberg
1717	"VIRGIN OF THE SUN GOD," "LURE OF THE UNKNOWN LOVE"	Yma Sumac
1587	"I LOVE THE SUNSHINE OF YOUR SMILE," "SENTIMENTAL FOOL"	The Four Knights
1501	"SONG OF DELILAH," "BECAUSE OF RAIN"	Nat "King" Cole
1567	"OCEAN OF TEARS," "YOU'RE MY SUGAR"	Kay Starr & Tennessee Ernie
1373	"MOCKIN' BIRD HILL," "CHICKEN REEL"	Les Paul & Mary Ford
1702	"GOOD MORNING, MR. ECHO," "RIVER ROAD TWO-STEP"	Margaret Whiting
1594	"THE MORNINGSIDE OF THE MOUNTAIN," "MOON, JUNE, SPOON"	Jan Garber

# what's new

on western and country music

No.		
1730	"EMPTY HANDS, EMPTY HEART, EMPTY POCKETS," "THE PLAYER PIANO BOOGIE"	Deuce Spriggins
1729	"I'M NOT IN LOVE, JUST INVOLVED," "ROSES REMIND ME OF YOU"	Eddie Dean
1721	"FREE SAMPLES," "I WISH I WUZ"	Roy Hogsed
1720	"JUKE BOX BOOGIE," "SAILOR'S BLUES"	Ramblin' Jimmie Dolan
1709	"KNOCKING ON YOUR FRONT DOOR," "GO AHEAD AND GO"	Jimmy Lee
1708	"TEXAS BOOGIE," "TRIFLIN' WOMAN (YOU'RE GONNA HAVE TO SETTLE DOWN)"	Gene O'Quin
1701	"NO TRESPASSING," "LINDA LOU"	Carl Butler
1700	"BLACK STRAP MOLASSES (WHEAT GERM BREAD)," "LOVE AND DEVOTION"	Tex Williams
1591	"DRIFTING TEXAS SAND," "ALONE IN A TAVERN"	Eddie Kirk
1590	"LET ME HOLD YOU WHEN YOU'RE BLUE," "I MARRIED THE GIRL"	Eddie Dean
1582	"I WANNA BE READY," "LISTEN TO THE BELLS"	Statesmen Quartet
1581	"WEARIN' OUT YOUR WALKIN' SHOES"	Tex Ritter
1580	"A MILLION YEARS AGO," "LONELY AND BLUE OVER SOMEONE"	Leon Payne
1572	"THE SINFUL SONG," "THE WALTZ OF THE WIND"	Boots Faye & Idaho Call
1571	"TEN THOUSAND MILES (AWAY FROM HOME)," "I COULD LOVE YOU BABY"	Jenks Carman
1570	"BLESS YOUR LITTLE OL' HEART (YOU'RE MINE)," "TODAY I'M MOVIN' OUT"	Skeets McDonald
1564	"CALL ME SWEETHEART," "DON'T STEAL DADDY'S MEDAL"	Oklahoma Sweethearts
1563	"IT'S BARGAIN DAY (IN BROKEN HEARTS)," "I CAN'T TELL MY HEART THAT"	Jimmie Skinner
1562	"HONKY TONK HARDWOOD FLOOR," "HANG ON THE BALL AND CHAIN"	Jess Willard
1553	"LET ME GIVE YOU A CLUE," "DOMINO GAL"	Joe Allison
1552	"SATINS AND LACE," "THERE'S A RAINBOW IN THE SKY"	Zeke Manners
1551	"THE LITTLE HOUSE WE BUILT (JUST O'ER THE HILL)," "COUNTRYFIED"	"Big Bill" Lister



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## Artistry in Golf



In Stan's absence, Nat "King" Cole presents the Kenton awards for golfing deejays who topped the lists in the Chicago tourney. Ace club wielders are (L - R): Sid Fohrman, WIND, WGN-TV; Fred Reynolds, WGN; Ed Roberts, WGN-TV, and Don Hassler, WENR.